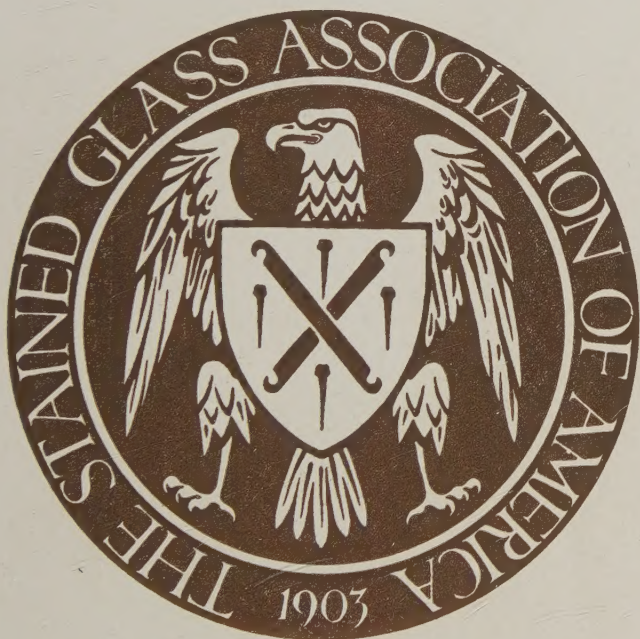


# Stained Glass

**LEVEL  
ONE** A Quarterly Devoted to the Craft  
of Painted and Stained Glass





LIFE is all discovery, color, movement, expansion, conquest. Style is all hierarchy, prohibition, subordination. . . . When style preponderates the reign of dogma comes quickly, giving the illusion of capturing life, impressive at first but speedily tyrannical, sterile, and soon deadly.

ELIE FAURE





HOLY HOLY HOLY

O GOD WE ACKNOWLEDGE

ALL THE EARTH DOTH WORSHIP THEE

PRAISE THEE

THEE TO BE THE

LORD

WE

# STAINED GLASS

SUMMER

1957

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### TE DEUM WINDOW

Wilbur Herbert Burnham, Boston



## President's Letter

The 1957 Convention of the Stained Glass Association of America is now just a very fond memory for those who were fortunate enough to attend. Sun Valley is entirely fabulous from its beautiful restful setting in the valley, surrounded by mountains, through the sports activities too numerous to mention, to the outdoor barbecue on the shores of a trout-infested stream.

My memories will be long and many, not only because of Sun Valley itself, but because the Association has chosen me once again to be your President for the coming year. I will do my utmost to aid in the growth of the Association in stature and betterment of the craft.

For the first time since World War II, the Association is proud to report a substantial decrease in foreign importations. This is an accomplishment we have all been awaiting. To date we do not know how to evaluate this feat. Is it the result of our Public Relations, both organized and individual, or is it a coincidence? The answer is speculative, but the report is factual. Viewing everything with optimism, we can feel certain that our program to combat foreign imports has had some favorable results, and it is our aim to continue this program, in some form.

At Sun Valley we barely had a quorum in attendance, so there was a unanimous feeling that any business as important as this program should not be decided by the few present. Our next Convention will be held in Philadelphia, where we will have a tremendous amount of important business to

be accomplished, especially to do with our program in general to combat foreign competition.

I am starting now to urge every member to make plans to attend this meeting, and to be a part of our important decisions. Let's make this the largest meeting in our history!

Wilbur H. Burnham, Jr.

## The Forty-Eighth Convention

*(Editor's Note: Due to the late reception of the transcript of the minutes of the Convention, we regret that we can give but a short resumé of the proceedings. The "Bulletin" had already been sent to the printer before the transcript was sent us two months late. However, as the publication of the Convention proceedings has been a matter of precedent for many years, we felt that it was better to delay publication than to omit any record of the 1957 meeting. Accordingly, we "stopped the presses" and remade the magazine. Thus, the curtailed report and the delay in mailing.)*

The 1957 Convention of the Stained Glass Association of America, held at Holliday Chalet, Sun Valley, Idaho from June 27th to 29th, was called to order by President Wilbur H. Burnham, Jr. After the Invocation, made by Henry L. Willet, President Burnham called for the report of the Credentials Committee. A quorum was reported as present,

even though the attendance was very small. The Auditing Committee and the Nominating Committee were duly elected. The Executive Committee report was made, followed by the various reports of the officers.

General Secretary Fred Opplinger made his report to the meeting, stating that he was disappointed at the seeming lack of interest on the part of many of the members in the business of the Association, but added that he was pleased by the enthusiasm of the few. He then announced that the Stained Glass Association of America is now a corporate body, having received its charter from the State of Missouri, as a non-profit organization. Mr. Opplinger reported on the various activities (exhibitions, etc.,) in which the Association has taken part in the past year, and spoke at length on the financial status of our organization. Many studios made pledges, and some number did not fulfill these pledges.

After the reading of the Editor's report, various committee reports were made to the delegates. Mr. Harold Cummings reported on the progress of the Apprentice-Training-Craft Relations Committee, and spoke of the joint meetings of the Association and the Union. He was followed by Henry Willet, who reported on Public Relations and Education, telling of the progress of the various traveling exhibitions set up by the Association. He spoke at length on the liaison work with the American Institute of Architects, various museums and major church bodies. Requests are still coming in for "shows" for 1958.

Robert Rambusch reported for Governmental Relations, reporting that non-dutiable stained glass imports have fallen down almost \$100,000.00 from last year, but that dutiable imports (stained glass valued at less than \$15.00 per square foot) has risen in import. He stated that we are continuing



with efforts to have the tariff regulations changed and that the picture looks hopeful, but he also reminded the delegates that the wheels at Washington move very slowly.

Mr. Rambusch was followed by Mr. Otto C. Winterich who gave his Membership Committee Report, and by Mr. Bernard Gruenke who reported for the Convention Committee.

## SECOND SESSION

After preliminary remarks, President Burnham called for the report of the Nominating Committee. Mr. Seele, speaking for the Committee offered the following slate: Executive Committee to be William Reinarts, Bernard Gruenke, Otto Winterich, Karl Lamb, Conrad Pickell and Robert Rambusch. Officers to be John Weaver as Treasurer, Fred Opplinger as General Secretary, Henry Lee Willet as second Vice-President, Harold W. Cummings as first Vice-President and Wilbur H. Burnham, Jr., as President. A unanimous ballot was cast and the above duly elected.

Mr. Willet reported at this point, that the 1958 Convention of the Stained Glass Association of America would be held in Philadelphia, June 9th through June 12th, in the new Sheraton Hotel, now a-building.

Mr. Robert Rambusch, speaking for the Resolutions Committee explained the new classification of "Fellow" to the delegates. He read the following amendment to the Articles of Incorporation of the Stained Glass Association of America:

"ARTICLE SEVEN: There shall be six classes of membership, and they shall have the following voting rights, namely \* \* \* \* \* (6) Fellow—The directing head of any Active Membership of this Association, who has been active in the Association for a period of at least twelve years (including

time prior to the incorporation of this Association) and who has delegated to another executive of his studio or firm the membership rights and powers of said studio or firm, may be nominated at any regularly constituted convention of this Association to a classification of membership to be known as "Fellow." To be so designated, the nominee must receive a favorable vote of at least two-thirds of the membership at said meeting. Election to the classification of membership known as "Fellow" continues as long as the nominee's studio or firm maintains its Active Membership, and carries with it the right to vote on all matters brought before any duly convened convention or general meeting of the Association which the Fellow attends, and the right to be elected or appointed on committees, but a Fellow may not hold office in this Association."

The motion for adoption was made, seconded, voted on and carried.

Various matters of interest to the craft were now discussed generally, one of these matters being the affiliation of our Association with the American Craftsmen's Council. It was moved and voted that the Association become an affiliate of this important national organization.

A lengthy discussion ensued on the question of the standing of members of the Association importing foreign glass. It was moved, seconded and passed that the Association appoint a committee to investigate what stand said Association will take in regard to this important matter.

A very pressing problem, that of raising money for our Public Relations and tariff Reform programs took up a large part of the meeting from this point. Members will hear of the decisions made by individual letter to the various studios comprising the membership.

Mr. Willet spoke again on the foreign glass situation, speaking of the "hidden faults" so often discovered in windows contracted and paid for before they ever reach our shores. He spoke too, of the fine work being done with and for our apprentices, and stated that most of the young men entering stained glass apprenticeship continue into full journeymanship, in contradistinction to young men entering other crafts.

President Burnham asked for a rising vote of thanks to Bernard Gruenke and to his wife, Mary Ann for the fine job performed in marshalling the Convention.

It was restated that the next meeting would take place in Philadelphia—at 10 a.m., on the appointed date in 1958.

At this point, President Burnham adjourned the forty-eighth Convention.



# Te Deum Window

## *Frontispiece*

The theme of the Great West Window for All Saints Episcopal Church, Worcester, Massachusetts, is the TE DEUM ("We praise Thee, O God; we acknowledge Thee to be the Lord . . .").

The window is divided into two parts, the lower sections symbolizing "All the earth doth worship Thee . . .". Christ, as the Good Shepherd, stands among the peoples of the world as typified by figures representing the Church, mechanical age, agriculture, science, education and law, with appropriate symbols.

In the upper sections, above the text which separates Earth from Heaven, are the four archangels (St. Michael, St. Gabriel, St. Raphael and St. Uriel) with two angels holding a disc inscribed with the Chi Rho, the sacred monogram of Christ. At the tops of the two side lancets are groups of angels blowing trumpets in praise of Christ the King, Who is seated on a rainbow and is holding the Orb of Deity and the Sceptre. He is surrounded by a glory of vibrant ruby and gold, and above and below are symbols of the four Evangelists, St. Matthew, St. Mark, St. Luke and St. John. Directly above the dominant figure of our Lord is the dove, symbol of the Holy Spirit, two adoring seraphim and, finally, a symbol of God the Father—a hand surrounded by a cruciform halo. Thus the Holy Trinity is expressed.

Although the design is rich in symbolism, the richness and brilliance of its color pattern makes this window a truly glorious symbol of praise to God the Father.

This window was designed and executed in the studios of Wilbur Herbert Burnham of Boston, Massachusetts.

## A Tour in Light and Color

*(Editor's Note: In the Autumn 1956 issue, we published, under the "Notes and Comment" section, some observations on European glass by Mr. Efrem Weitzman. Mr. Weitzman notified us by postcard that he was intending to write us at greater length, "some time in the future". Mr. Weitzman has now realized his future, and we are pleased to offer his comments in a full length article. We like his article, and we are sure that you will like it too.)*

Eight months have elapsed since I last wrote on the progress of my study tour through France. Much has followed since that time that would interest your readers, and I should like to continue from where I left off, as if it were only yesterday. But eight months' worth of yesterdays makes for a heavy dose. Too heavy, I think, and so, consulting my journals, I have sorted out as follows:

I shall skip Metz and go on to the lovely modern church at Villey-le-Sec, a small farm commune not far from Nancy. Some might leap to say that the irregular setup of the window openings is heavily influenced by the Le Corbu church at Ronchamp, which is certainly much better known, but it is my opinion that the architect responded to the local village-scape which is characterized by haphazard window openings, and consciously utilized this practice in setting up his openings, as he used the natural rough hewn stone and raw wood of the typical village house. The stained glass man begins from the rear with a hot palette of severe abstract forms and advances on the parabolic curve into strong blues and whites with little accents of red. At the front, the abstract forms vaguely define themselves as doves, and at the center,

resolve themselves into the strongly defined, yet simple, image of the Virgin and Child. The interior light these windows create is the same "luminous dark" that I spoke of at St. Marizius in Saarbruecken. This is a matter worth talking about. The palette consists of a strong color, and is basically the classical one of the designer, with heavy emphasis on the blues, supported by reds, whites and yellows. What has been particularly happy here and at St. Marizius was the balance of the light and the space it filled. It is best described as luminous darkness, for it is a darkness which is bright, and a light which is dark in key. It is the ideal light for a church. The mystery and beauty of this light is even felt (to my amazement) by people who look at color slides of these buildings. In both cases, the relation of window opening to spatial volume was radically different, yet the determining factor in both cases was the stained glass.

I skip now to the new church at Baccarat, at the moment better known for its crystal factories. With the completion of this edifice, this situation will change. I got in with considerable difficulty after hasseling with the Mayor. It is an amazing building, and let it suffice at this point to simply say it looks as if it had artists swarming all over it. And in a manner of speaking, so they have. It is the product of three sculptors, two stained glass men and an architect who worked together as a team. The windows are not openings in a wall set at regular intervals, but are an integral part of the wall, woven into its very fabric. The glass has been made by the Baccarat Cristalleries and is crystal, and the result is color of a new brilliance and intensity. Unfortunately, the crystal is not weathering too well.

I skip again...there was Strasbourg with its impressionistic cathedral. Its glass, however, is so muddled by time, that as



an artist I experienced little other than a sense of depression and loss. At Rothau a restored church of undistinguished architecture, but with some fine windows by Archepel on the theme of the Revelation. These were boldly painted figure windows, rich in story-telling quality, with no sacrifice in artistic quality. Here is the work of another young designer who developed at Le Chevallier's Centre D'Art Sacre. Like the others, his work is characterized by a masterful understanding of color, freedom of painting and authority of design. Like the others, his most recent work has become abstract and non-objective. This trend is partly the result of support given the tendency by the government agency commissioning these windows.

The week that followed I saw quite a bit of the work of these younger artisans around Colmar. At the risk of sounding cruel, I wished that the bombings had not only shaken the glass from their settings, but the walls from their foundations. Is there anything more ugly than an ugly Alsatian church? And I would say to beware of the horrors of Ingersheim, Orbey, Freland, Le Bonhomme, if there hadn't been some worthwhile glass there. Take Freland, for instance. The windows by Pierre Chevalley are among the best he's done to date. Severe windows, with a stark palette of reds, mustards, whites and blacks that seem to mock the building that houses them. There is a striking use of black glass in large doses, and a bold spotting of color for its own sake. The figures are simplified, and with the awful dignity of the Byzantine. At Kazenthal was the only contemporary building of this group. Simple and honest, it was refreshing to enter this house of God. Pure white walls and joyful modern figure windows, a fine altar, a tryptich of the Crucifixion reminiscent of the Gruenewald masterpiece not far off at

Colmar . . . nothing extraneous, nothing for show. Only present were elements of decoration that directly served the needs of the worshiping congregation.

The train from Colmar took me out of France and into Switzerland. Paul Bony in Paris had told me to look up Hans Stocker in Basel. He said that the modern movement made strong beginnings in Switzerland, and in the 1920's Stocker was designing windows that stand equal to the best produced today. Mr. Stocker welcomed me warmly, and I learned soon enough that he was a first rate stained glass man. The huge windows of the St. Antonius church (1924) have the daring and freshness that many of our firms in the U. S. are first getting up the courage to try. Stocker's art is worthy of a discussion by itself. At last it has received some documentation. Before I left, he made me a gift of a book just published on his work. Certainly the most striking example of his work is at Solothurn, where there is a sanctuary window of heroic proportions about the same size, if not larger, than that of the Harmon-Frei window at St. Anne's in Normandy, Missouri. Into this vast expanse of glass has been successfully integrated the life of Christ. It is a stunning work.

After seeing St. Mary's at Solothurn, I was heading back for France again. But before leaving Switzerland, there was one more church I especially wanted to see, and that was the one containing the last windows by F. Leger at Courfaivre. The church, though not a casualty of war, was rebuilt. The windows were the boldest I'd seen yet. Leger's hand had always been heavy, and here it is too, but translated into light, his forms lose their clublike brutality. What pleases above all is the strong "gestalt", or image. What is there . . . goes bang! These dalles de verre windows were executed

in Lausanne, and I was amazed at the technical skill the Swiss have already developed in this medium.

A few days later I was at Audincourt to see Leger's earlier and better known windows there. They are superior to those at Courfaivre, and four struck me as altogether satisfying. The windows so far surpass the building that contains them that I feel tempted to say that here the windows are holding up the walls, rather than the walls the windows. Noteworthy is the tapestry (free standing) also by Leger behind the altar. I note it because it is monochromatic and represents a brilliant act of the imagination. A lesser artist would have treated it as another object by itself, but Leger knew that no color could compete with the color of the windows and so instead of creating a tapestry that could play second cousin to his windows, he created a piece that stands, in its lack of color, strongly in its own right. One must not forget to mention also the Baptistry which attaches to the building proper. I assure you it is quite an experience walking into a drum of glass. Large, free forms float about you in brilliant oranges, yellows, violets and greys, as if in the sea, and in the center, carved of a rough grey stone, is an archaic baptismal font that looks like it came from before the dawn of time. The shapes that float about you are not particularly pleasant because they are so undefined, but one thing is sure, and that is that the artist Bazaine has created a genuine setting for the mystery of Baptism. I hope you will bear with me as I seem to soar off the earth—it becomes increasingly difficult to maintain the matter-of-fact voice—because then there was Ronchamp.

I speak of a building which is by no means perfect, but which is undoubtedly the most important piece of liturgical architecture built in this century. Here, for the first time, the soul of the twentieth century has been given a visual form



which matches its aspirations, or, shall I say, expresses its essence. Here is a building that you experience on the same level as you would a painting, or any great work of art. It is a building genuinely transcending its material constructive origins and becoming what a church should, in the highest sense, be—an expression of spiritual reality. Not only does it function on the practical level, but it also presents *itself*, inviting contemplation by the mystery of its forms which constantly evade the understanding. Here is a structure that you can't tidily tuck away in the cataloging part of your mind—it just won't let you. The roof defies you, the walls defy you. You go outside, you come back in, trying to dope it out, but it just doesn't yield. Like any profound mystery, it simply will not be had by the mind. Either you're an atheist and reject it, or you submit and accept it as a possible key to the Lord Himself.

We skip Besancon and climb up into the mountains again to Maiche, and then by foot to the small village of Les Breseux, where, in a humble village church one finds the first windows by France's great religious artist, Manessier.

Every glassman knows that the mastery of color is one of the major challenges to the developing craftsman, and he will therefore understand the nature of my admiration when I saw these windows of Manessier. His windows are abstract, and whereas in these his forms had not yet achieved the clarity they have today, his color, for all its complexity and subtlety, never bogs down and always displays the sure hand of a master. Yes, there are men who by their strong intuitive powers can come in one giant step to knowledge that others must work long and hard to acquire. It isn't easy to find this little village, but it will be worth anyone's effort and time. . . . Heading slowly south through Geneva up into the moun-

tains to Assy. Here is the much-touted church which I found to be full of the mediocre works of major artists. The most serious defect is the lack of ensemble. The Rouaults are a fine tour-de-force . . . only the Lurcat tapestry and the new Chagall mosaic mural are first rate. So we go skipping through the Alps with our heart in our mouth as snow covers the ground and the bus driver happily chats over his shoulder to the blonde behind him and we're hoping it's all radar-controlled as we merrily skid downhill toward the Mediterranean and Nice and the Matisse Chapel at Vence. I must confess that I came to the seeing of this chapel with preconceived notions. I had seen photographic reproductions of its windows and my reactions were negative. I know now that I was self-deceived. This little chapel is a thoroughly integrated piece of work. Every bit of it seems to have been sensitively thought out, and to know what these windows are, one has to step into this enclosed space. Nothing else will suffice.

It was several weeks later that I was at Arles and the church of St. Peter the Trinquetaille, with windows by Manessier dating back from '55. This church is strongly influenced by the Swiss churches and seriously fails in its use of light. The beautiful Manessier windows are set like orphans in vast expanses of wall, and the proportions of their openings to the interior space is so "off", that they can contribute nothing, and are left the one alternative of fending for themselves, which they do very well.

We have been southwesterly to Auch, Albi, and now going north to see Moissac, Autun and other masterpieces of Romanesque architecture and sculpture, and we don't see any glass of special quality until we come to Bourges. Here, in what is probably the most beautiful Gothic cathedral ever built, I found some of the most beautiful extant windows

from the thirteenth century. Few windows at Chartres surpass these for color or drawing, and here we have the additional advantage that the windows are set much lower than at Chartres, which permits for intimate study. I learnt a great deal about color here. I don't think I would have understood the windows at Auxerre if I hadn't seen Bourges. That is, understood why despite their richness of color and their good state of preservation, they somehow fell flat. My eye told me something was wrong, and then, at the end of the first day, I realized why. Someone had skillfully pieced together in each window parts of other windows that had suffered from bombings or from time. He had found matching geometric shapes and color. But a new totality was not created. Clearly, the twelfth and thirteenth windows were conceived as color entities, not as an area broken up just to tell picture-stories, and colored-in as some people still seem to think, and as the restorer seemed to think. The result of this strange mixing of segments is a hybrid that is neither here nor there. Certainly more successful has been the treatment of fragments I saw at Le Mans, for instance, where what remained was set in a harmonious simple ground of glass, where it lay suspended like a jewel true to itself alone. These ancient windows deserve that sort of respect.

I went on to Troyes, La Charite-sur-Loire and back to Paris for a three week rest before I began my Northern and Western tour. This then, would be a suitable point with which to conclude *this* report.

EFREM WEITZMAN



## COMMITTEE REPORTS

### Membership Committee

The following names of applicants are published for review by members. Opinions on their eligibility for membership in the Association should be sent to the Secretary.

#### FOR FULL MEMBERSHIP

Rudolf H. Buenz, Inc., R. D. 3, Box 1, Newton, New Jersey.  
Sponsored by Mr. S. A. Bendheim.

Paul L. Phillips, 2353 North Lincoln Avenue, Altadena, California. Sponsored by Mr. William Rundstrom of the Judson Studios.

#### FOR ASSOCIATE MEMBERSHIP

C. Harry Atkinson, 27 East 39th Street, New York 16, New York. Sponsored by Otto C. Winterich.

Lt. Col. Carroll S. Carter, Sr., Apt. 46, 2730 Wisconsin Avenue, N. W., Washington 7, D. C. Sponsored by Fred C. Oppliger.

Peter Recker, c/o Conrad Schmitt Studios, 1325 South 43rd Street, Milwaukee 14, Wisconsin. Sponsored by Bernard Gruenke.

Aloysius W. Scheideler, 16 Horatio Street, New York 14, New York. Sponsored by S. A. Bendheim.

OTTO C. WINTERICH, *Chairman*

## An Easter Window

A very interesting window has recently been installed in St. Luke's Episcopal Church, San Antonio, Texas, which we reproduce together with its chancel setting. The window was designed by Cecil L. Casebier, a prominent Southwestern painter, and was executed in the studios of ORCO, Inc., of San Antonio. The architect is Henry Steinbomer of San Antonio, who was commissioned by the Rector, the Rev. Joe Brown.

The subject of the window is the Resurrection of our Lord, taken from the words of the Apostles' Creed: ". . . on the third day He arose and ascended into Heaven, and sitteth on the right hand of God. . . ."

The window is made entirely of Blenko glass, and is of contemporary design. It will be noted that the lower part of the window is in the darker range of the color palette, which allows the celebrant to be seen by the congregation, not as a silhouette, but in full dimension. This careful type of designing obviates the problem faced in the placing of so many of our "full reredos" windows, the problem of allowing the clergyman to be seen in front of the glass, and not as a part of the lead work or as a shadow in a brilliant sea of color.



# Notes and Comment

## News from Guatemala

Ruth Levy, one of our good Associate members who lives a good many leagues from our craft centers has sent us a very interesting report on the American Federation of Art-Stained Glass Association of America exhibit, now on the road under the aegis of the United States Information Service. She writes as follows:

"Dear Mr. Graves:

"It may interest our members to have a short report about the traveling show of a selected number of stained glass panels, prepared by the American Federation of Art for the United States Information Service, and sponsored by our Association. It was prepared to acquaint our Latin American friends with the activities of the major stained glass craftsmen in the United States. It will be shown in most of the Latin American countries at the cultural centers established by the United States Government.

"Guatemala, where I have made my home, was the first stop chosen for the showing of the panels. I read the announcement in the local press and was present when the panels were unpacked. Unfortunately, quite a few of the windows were damaged, and two of them could not even be exhibited. The other windows had small cracks which were not too visible to the inexperienced eye. The opening of the show was well prepared and advertised, and the director of



the Cultural Institute was gratified to welcome a select and quite numerous audience, representing friends of the arts, architects, art students, diplomatic corps and the press.

"Since very little about the development of the stained glass art is known in Guatemala, it was interesting for me to listen and to note the comments made by the public. For most of the people who came to the opening, stained glass was something unusual, something they may have heard of, but never looked at closely. It seemed difficult for them to grasp the fact that there are artists who paint with glass; so a lot of questions were asked, and curiosity was aroused.

"The exhibit, which consisted of eighteen panels, represented a very well chosen selection of modern stained glass made in the United States. This includes not only the different techniques, but also different styles and composition.

"Looking around the room, the general impression caused by the panels as a whole, mounted in their individual boxes with very effective indirect lighting, was extremely pleasing to the eye. I could not have imagined a better selection.

"A harlequin in reds, blues and greens, on a grey background—quite modern by the way—received special attention. This panel was designed and executed by the Reverend Marcelino Maas. It is very pleasing in design and color.

"Also very pleasing was Alfonso Ossorio's design of the 'Blessed Souls in Purgatory', executed at the Heinigke & Smith Studios. It is quite an unusual assembly of flashed glass in strong rubies, blues, violets, oranges and greens.

"A multicolored panel of crushed and fused glass, designed and executed by Peter Ostuni, was highly interesting and received much favorable comment for its technique and pleasing effect.

"Quite unusual and a bit sombre was the 'Transformation

of Saul', a combination of flashed ruby and black and greys, designed by Siegfried Reinhardt, and executed in the studios of Emil Frei, Inc.

"On the closing day of the exhibition, a short talk about the technique of stained glass was given by a teacher of the Academy of Arts in Guatemala.

"The exhibition was a special treat for me, and I have the impression that it has done a lot to awaken the interest of our Latin American friends for the art of stained glass in the United States.

Sincerely yours,  
(Signed) RUTH LEVY"

Needless to say, this letter from Mrs. Levy is most welcome to all of us, as it is the first communication we have had from a competent judge of the success of our venture in foreign fields. It is certainly obvious that the exhibit was well received in Guatemala, and we are deeply indebted to Mrs. Levy for her expert reporting. Her report is good augury for the further progress of the exhibit, albeit that it is rather disconcerting to hear of cracks and breakage in some of the panels. Heartfelt thanks to you, Mrs. Levy!

### A Modern "Blue Dick"

We have all read, with proper horror, of the iconoclastic work performed on medieval stained glass by the notorious "Blue Dick" Culmer, the Cromwellian custodian of Canterbury Cathedral. "Blue Dick" loved to work out on the "papish" panes, and before he tired of the sport, had pretty well made a cullet pile of Canterbury's treasured glass. Just last week we read of a gentleman who became incensed (pun is mine) at the authorities of St. Patrick's Cathedral in New

York. Said gentleman walked into the cathedral carrying a paper sack full of rocks, which rocks he used as ammunition in an attack on the stained glass windows of said cathedral. Fortunately, he was only able to fire two or three times before he was escorted to the bastille. The newspaper article in our local paper said that "no damage was done", which statement left us with a sense of frustration. Question unanswered: Did any of the rocks actually hit the glass? We wish we knew, as nothing more was reported in the dispatch. Newspapers, when dealing with esoterica of this or any other kind, have a habit of folding tents without a follow-through.

### Esoterica (Continued)

In May, the Detroit Free Press published one of those feature articles that hark back to the days of the prophet Voliva and his flat-world preachments. The article stated that a man had been found, who, with his wife, was an expert in the "rare art of building and repairing church windows". The article goes on to say that the gentleman's occupation is "so rare that it is difficult for him to get the tools he needs". Most of the article deals with the gentleman's travels about the country, and among other things he states that he "... has been a glass worker since 1924, and he has yet to meet another person who does church window work, even though he has worked in churches of all faiths in six different states." As the clincher, the gentleman reports that "The art of stained glass windows has been lost in this country . . . and when making repairs to stained glass windows, he must substitute *painted, cathedral, or opalescent glass*". (Italics ours.)

Mr. Henry Lee Willet, we are pleased to say, immediately wrote a "Letter to the Editor", telling of our Association and its many members, and giving a list of churches in Detroit that had been glazed by local craftsmen. The Editor agreed that the headline above the article, "He Has a Craft All to Himself", was the result of an over-zealous headline-writer, but also implied that he was not in a position to comment further on the merits of the article. He was gracious enough to give Mr. Willet full space for rebuttal, for which we are all glad.

### Glass Painter Honored

We were pleased to hear the news that Mr. John Alder Knowles of York, England was recently honored with the honorary degree of Master of Arts, conferred on him by Hull University, England. Mr. Knowles is well known to our members as the author of "The York School of Glass Painting", which ran serially in the "Bulletin" several years ago. Mr. Knowles has made tremendous contributions to the knowledge and appreciation of stained glass, and richly deserves the plaudits of all stained glass men.



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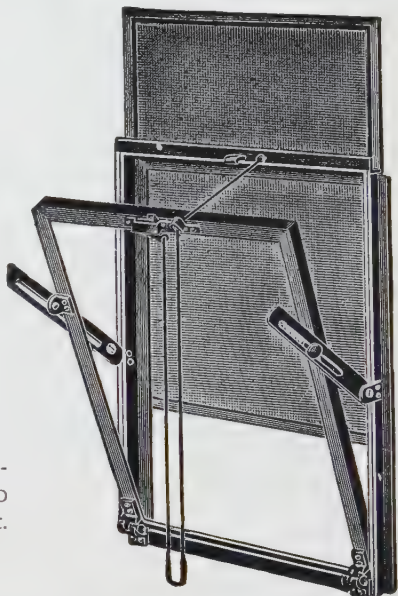
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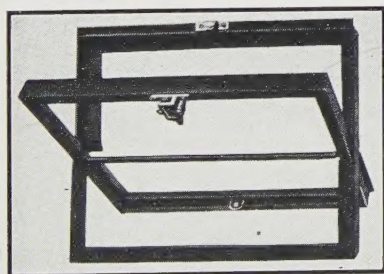
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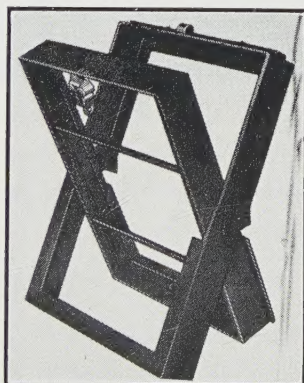
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- White Metal Rolling & Stamping Corp.,  
80-84 Moultrie St., Brooklyn, New York.

### GALVANIZED STEEL BARS

- Chicago Metallic Sash Co., 4901 South  
Austin Ave., Chicago 38, Illinois
- White Metal Rolling & Stamping Corp.,  
80-84 Moultrie St., Brooklyn, New York.

### GLASS

- S. A. Bendheim Co., Inc., 16 Horatio Street,  
New York, New York.
- Glanko Glass Co., Milton, West Virginia.
- Kokomo Opalescent Glass Co., Kokomo,  
Indiana.
- Leo Popper & Sons, 143 Franklin Street,  
New York, New York.
- The Paul Wissmach Glass Co., Inc., Paden  
City, West Virginia.

### AME LEAD AND SOLDER

- Brown Metal Co., 117 E. Washington St.,  
Milwaukee, Wisconsin.
- White Metal Rolling & Stamping Corp.,  
80-84 Moultrie St., Brooklyn, New York.

### GLASS JEWELS AND NOVELTIES

- S. A. Bendheim Co., Inc., 16 Horatio Street,  
New York, New York.
- Leo Popper & Sons, 143 Franklin Street,  
New York, New York.
- The Paul Wissmach Glass Co., Inc., Paden  
City, West Virginia.

### COLORED GLASS FOR SIGNS, ETC.

- S. A. Bendheim Co., Inc., 16 Horatio Street,  
New York, New York.
- Kokomo Opalescent Glass Co., Kokomo,  
Indiana.
- Leo Popper & Sons, 143 Franklin Street,  
New York, New York.
- The Paul Wissmach Glass Co., Inc., Paden  
City, West Virginia.

### EUROPEAN ANTIQUE GLASS

- S. A. Bendheim Co., Inc., 16 Horatio Street,  
New York, New York.
- Leo Popper & Sons, 143 Franklin Street,  
New York, New York.

### METALLIC SASH AND VENTILATORS

- National Metallic Sash Co., 1510-12 Fulton  
Street, Chicago, Ill.
- Rosbach & Sons, Inc., 512-520 South  
Washtenaw Ave., Chicago, Illinois.
- J. Sussman, 118 Ridge Street, New York 2,  
New York.

### ZINC CAMES AND CHANNELS

- Chicago Metallic Sash Co., 4901 South  
Austin Ave., Chicago 38, Illinois



